

SONG DEVICES AND JINGLES



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ELEANOR SMITH

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By
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"Song Pictures," etc.

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ILLUSTRATED BY FLORENCE LILEY YOUNG

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SONG DEVICES AND JINGLES

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INTRODUCTION

“Song Devices and Jingles” is not designed to take the place of the more elaborate song material in use in most Kindergartens, homes, and schools. The purpose of the book is rather technical than artistic, although it is believed that smooth melodies, attractive rhythms, and expressive harmonies cannot fail to make an artistic appeal.

The real purpose of the book is to teach young children to sing. Forms have been chosen which must interest all children. The dialogue which has always shown itself an attractive device, the rhythmic game whose value has been proved, songs whose text content stimulates appreciation of pitch diversity, and those with refrains or choruses all make for added attention. The street cry and similar resources for the teaching of common intervals is equally arresting to young children.

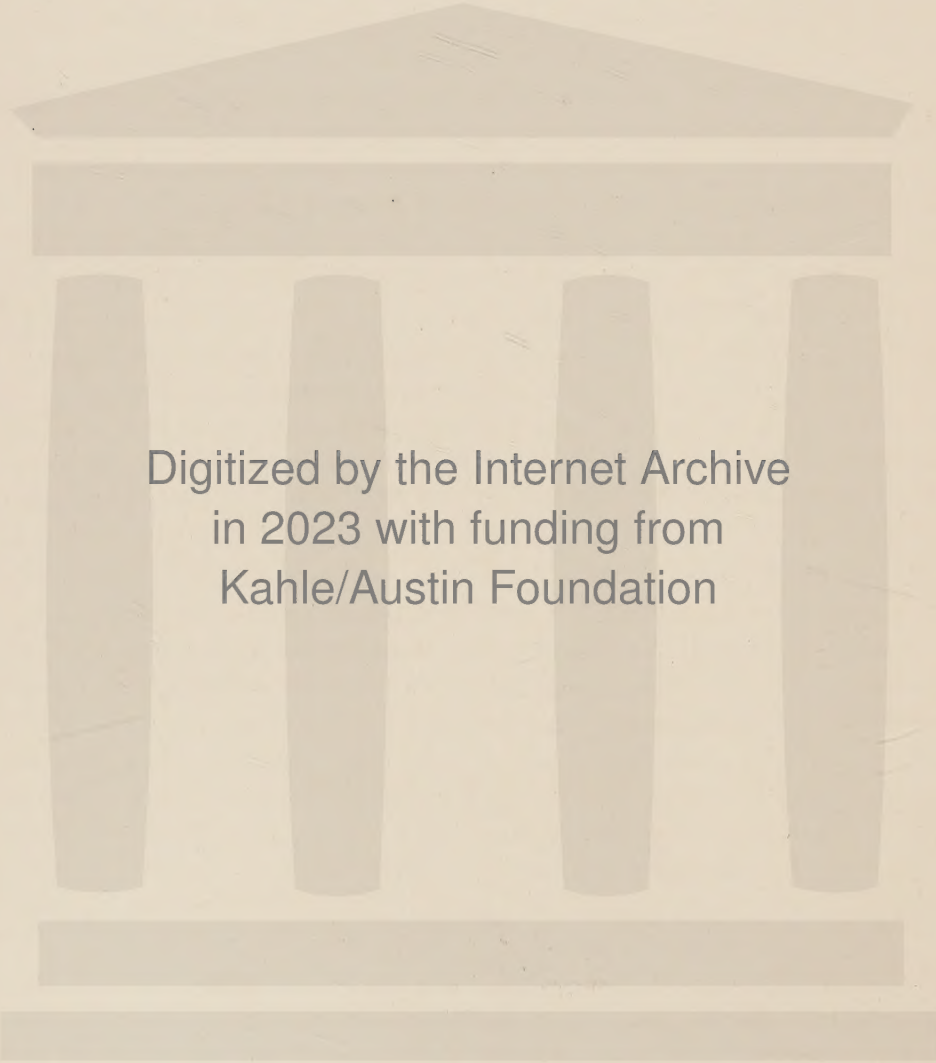
The child's part in these dialogues and songs is, in the beginning, not more than one tone. Following this a short phrase falls to his portion, then half the melody, and later the whole tune. Single tones or phrases of two or three tones are sung in immediate imitation of the teacher. As the child gains in perception and memory of tonal combinations he will sing unaided a more independent portion of the melody.

Power as well as desire to sing individually is fostered by these small songs. What is often a perfunctory exercise becomes part of a fascinating game in which one must sing one's own part to complete the play.

Universal experience has proved that the so-called “monotones” who comprise at least one-third of the children in Kindergartens and primary schools can be taught to sing. This can only be accomplished, however, by securing the closest attention. The best results can be obtained only with young children and through individual instruction.

With these truths in mind, “Song Devices and Jingles” has been prepared. Designed especially to aid mother, teacher, and music supervisor in the discharge of what is recognized to be a most difficult task, it is hoped that the vital quality of the material will do much to transform this difficult task to a pleasure.

ELEANOR SMITH.



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SONG DEVICES AND JINGLES

DIALOGUES

WHO'S A BLUEBIRD?

AGNES GRAY

Smoothly

TEACHER

CHILD

TEACHER

Who's a blue - bird ?	I'm a blue - bird.	Who's a black - bird ?
Who's a sea - gull ?	I'm a sea - gull.	Who's a spar - row ?
Who's a red - bird ?	I'm a red - bird.	Who's a swal - low ?
Who's a gold - finch ?	I'm a gold - finch.	Who's a rob - in ?

CHILD

TEACHER

CHILDREN

I'm a black - bird,	Just to - day,	Just to - day.
I'm a spar - row,	Just to - day,	Just to - day.
I'm a swal - low,	Just to - day,	Just to - day.
I'm a rob - in,	Just to - day,	Just to - day.

Different children will be chosen to sing individual answers, while the class will sing the final response — "Just to-day."

WHAT LITTLE ANIMALS SAY

Andantino

TEACHER

CHILD TEACHER

CHILD TEACHER

CHILD TEACHER

CHILD

Pig-eon, coo, coo, Moo-cow, moo, moo, Lamb-kin, baa, baa, Black crow, caw, caw.
 Night-owl, hoo, hoo, Kit-ten, mew, mew, Duck-ling, quack, quack, Hen, say cluck, cluck.

The musical score is for a three-part setting. The top staff is for voice, divided into five parts: Teacher, Child, Teacher, Child, Teacher. The middle and bottom staves are for piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The melody is simple and repetitive, with lyrics written below the notes.

THE TRIANGLE

Moderato

TEACHER

CHILDREN

TEACHER

CHILDREN

TEACHER

CHILDREN

TEACHER

CHILDREN

Ting, ting, ting, ting, ting, ting, ting, ting, ting, ting, ting, ting, ting.

The musical score is for a three-part setting. The top staff is for voice, divided into three parts: Teacher, Children, Teacher. The middle and bottom staves are for piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The melody is simple and repetitive, with lyrics written below the notes.

WHERE DO THE FLOWERS GO?

AGNES GRAY

TEACHER

CHILDREN

Where do all the flow-ers go? To their beds be-neath the snow.
 Will they wak-en soon a-gain? Spring will call them, sun and rain.

The musical score is for a two-part setting. The top staff is for voice, divided into two parts: Teacher and Children. The middle and bottom staves are for piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The melody is simple and repetitive, with lyrics written below the notes.

AGES

T. A.

Allegretto

TEACHER

CHILDREN

TEACHER

CHILDREN

TEACHER

CHILDREN

How old is Polly? Four years old. How old is Molly? Five years old. How old is Dolly? Six years old.

CLIMBING THE LADDER

Moderato

TEACHER

CHILDREN

T.

C.

One, two, three, One, two, three, Fol - low me, Fol - low me,

T.

C.

T.

C.

Up the lad - der, Up the lad - der, Care - ful - ly, Care - ful - ly.

IS JOHN SMITH WITHIN?

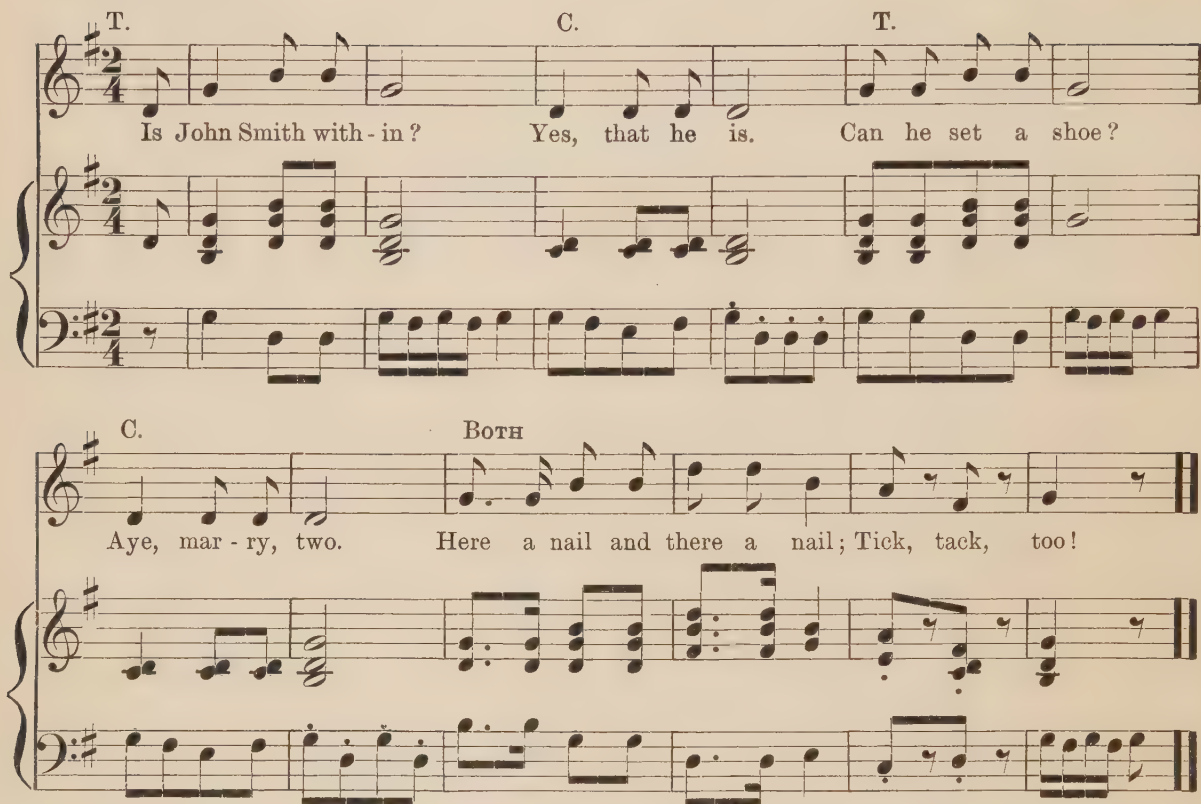
MOTHER GOOSE

T. C. T.

Is John Smith with - in ? Yes, that he is. Can he set a shoe ?

C. BOTH

Aye, mar - ry, two. Here a nail and there a nail; Tick, tack, too!



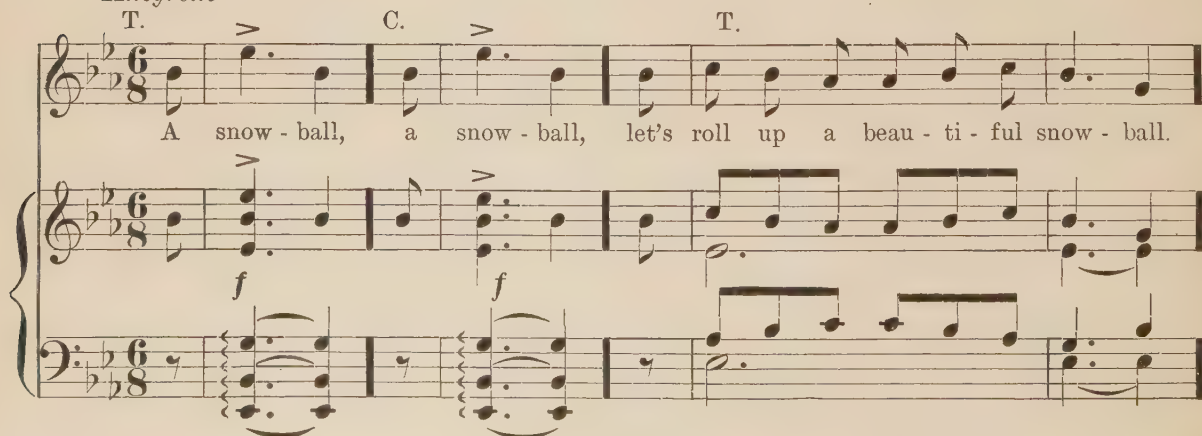
THE SNOWBALL

Allegretto

T. C. T.

A snow - ball, a snow - ball, let's roll up a beau - ti - ful snow - ball.

f





A SNOWBALL, A SNOWBALL. LET'S ROLL UP A BEAUTIFUL SNOWBALL.—Page 4.

THE SNOWBALL

C. T. C.

As big and as round as we can . A snow - ball, A snow - ball.

f *p*

The musical score for 'The Snowball' is written for voice and piano. The voice part is in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It features three vocal lines: a Soprano line (C), a Tenor line (T), and a Bass line (C). The lyrics are 'As big and as round as we can . A snow - ball, A snow - ball.' The piano accompaniment consists of two staves, a right-hand treble staff and a left-hand bass staff, both with a key signature of two flats. The right-hand staff has a treble clef and the left-hand staff has a bass clef. The piano part includes dynamic markings 'f' (forte) and 'p' (piano). The score ends with a double bar line.

HAIL, RAIN, AND SLEET

MARY SLADE
Quietly

T. C. T.

1. What does the hail say? Knock, knock, knock. What does the rain say?
T.*2. What does the snow say? C. Snow - flakes all Down so gen - tly,

C. T. C. 1 2

Pit - ter, pit - ter, pat - ter, pat - ter. What does the sleet say? Sh Sh Sh
Soft - ly fall, We can - not hear their voice - es small.

1 2

The musical score for 'Hail, Rain, and Sleet' is written for voice and piano. The voice part is in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It features three vocal lines: a Soprano line (C), a Tenor line (T), and a Bass line (C). The lyrics are '1. What does the hail say? Knock, knock, knock. What does the rain say? T.*2. What does the snow say? C. Snow - flakes all Down so gen - tly,'. The piano accompaniment consists of two staves, a right-hand treble staff and a left-hand bass staff, both with a key signature of two flats. The right-hand staff has a treble clef and the left-hand staff has a bass clef. The piano part includes dynamic markings 'f' (forte) and 'p' (piano). The score ends with a double bar line.

* The second stanza beginning "Snow-flakes all" will be sung by all children.

WHO HAS THE PENNY?

Old Game (adapted)

Moderato

T. C. T. C.

Who has the pen - ny? I have the pen - ny. Who has the key? I have the key.

T. C. T. ALL

Who has the thim - ble? I have the thim - ble. Don't let us see, Don't let us see.

FIRST BALL GAME

Moderato

T. C. T. C.

I throw it, You catch it, I throw it, You catch it,

FIRST BALL GAME

T. C. T. C.

I throw it, You catch it, I throw it, You catch it.

The musical score for 'FIRST BALL GAME' is written for voice and piano. The voice part consists of four measures, alternating between 'T.' (Throw) and 'C.' (Catch). The lyrics are 'I throw it, You catch it, I throw it, You catch it.' The piano accompaniment features a simple melody in the right hand and a bass line in the left hand, both in 4/4 time.

SECOND BALL GAME

T. C. T. C.

I throw it, You catch it, I throw it, You catch it,

T. C. T. C.

I throw it, You catch it, I throw it, You catch it.

The musical score for 'SECOND BALL GAME' is written for voice and piano. It consists of two systems, each with four measures. The voice part alternates between 'T.' (Throw) and 'C.' (Catch). The lyrics are 'I throw it, You catch it, I throw it, You catch it,' followed by 'I throw it, You catch it, I throw it, You catch it.' The piano accompaniment features a simple melody in the right hand and a bass line in the left hand, both in 4/4 time.

FEEDING THE PIGEON

K. F.

T.

C.

Plump lit - tle pig - eon, what will you eat? Corn, if you please, that's yel - low and sweet.

The musical score for 'Feeding the Pigeon' is in 3/8 time, key of D major. It features a treble and bass staff with piano accompaniment. The melody is simple and catchy, with a repeat sign at the end.

SHEPHERDESS AND LAMBKINS

French Game

T.

C.

French

Are you here, Lit - tle Lamb - kins dear? Yes, yes, yes, gen - tle Shep - herd - ess.

The musical score for 'Shepherdess and Lambkins' is in 2/4 time, key of B-flat major. It features a treble and bass staff with piano accompaniment. The melody is simple and catchy, with a repeat sign at the end.

THE ROSE IS RED

Old Rhyme

Allegretto

T.

C.

T.

C.

T.

C.

T.

C.

The rose is red, (red,) The violet's blue, (blue,) The pink is sweet, (sweet,) And so are you, (you).

The musical score for 'The Rose is Red' is in 3/4 time, key of B-flat major. It features a treble and bass staff with piano accompaniment. The melody is simple and catchy, with a repeat sign at the end.

PINE-TREE AND BEECH-TREE

AGNES BLAKE

Andantino

TEACHER

1. If you were a Pine - tree what would you do?
2. If you were a Beech - tree what would you do?

The musical score for the Teacher's part is written in 2/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The vocal line has two verses of lyrics. The piano accompaniment features a simple harmonic pattern in the right hand and a steady bass line in the left hand.

FIRST CHILD

1. I'd grow and grow and grow so high, Un - til I al - most reached the sky.

The musical score for the First Child's part is written in 2/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The vocal line has one verse of lyrics. The piano accompaniment continues the harmonic pattern from the Teacher's part.

SECOND CHILD

2. I'd grow and grow and grow so wide, And stretch my arms on ev - 'ry side.

The musical score for the Second Child's part is written in 2/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The vocal line has one verse of lyrics. The piano accompaniment continues the harmonic pattern from the previous parts.

WHERE ARE YOU GOING, MY PRETTY MAID?

MOTHER GOOSE

T.

C.

Where are you go - ing, my pret - ty maid? I'm go - ing a milk - ing, sir, she said.

SWEEPING SNOW

T. A.

Allegretto

TEACHER. Bring a broom; Brush the snow off; Bring a broom, While it's light.

CHILD. Here's a broom; See me sweep it, Pret - ty snow, Soft and white.

THE MUSIC BALL

T. A.

T.

C.

ALL

I throw it, You catch it,—This lit - tle mu - sic ball, And nev - er let it fall.



PUSSY-CAT, PUSSY-CAT, WHERE HAVE YOU BEEN?—Page 11.

CHILD AND PUSSY

AGNES BLAKE
Moderato

T. Pus - sy, stay a fur - ry ball; I don't like big cats at all.
C. That is what I'd like to do, But you must stay lit - tle too.

PUSSY CAT, PUSSY CAT, WHERE HAVE YOU BEEN?

MOTHER GOOSE
Allegretto
T

Pus - sy Cat, Pus - sy Cat, Where have you been?
Pus - sy Cat, Pus - sy Cat, What did you there?

O I've been to Lon - don to vis - it the queen.
I fright - ened a lit - tle mouse un - der her chair.

HAVE YOU A LITTLE GARDEN?

AGNES GRAY
Grazioso

T.

C.*

Have you a lit - tle gar - den? O yes, I have a gar - den, 1. Where
2. Where
3. Where
4. Where

vi - o - lets are grow - ing, And tu - lips red are glow - ing.
ros - es red and blow - ing, And li - lies white are show - ing.
lark - spur blue is grow - ing, And pe - o - nies are glow - ing.
mig - non - ette is blow - ing, And dai - sies white are show - ing

* Different children may be chosen to sing refrains.

THE GOAT FAMILY

L. H.

Moderato

T. C. T.

Old Fa-ther Bil-ly Goat says "Baa! Baa! Baa! Baa!" Old Moth-er Nan-ny Goat says

C. T. C.

"Baa! Baa! Baa! Baa!" Dear lit-tle Kid-die Goat says "Baa! Baa! Baa! Baa!"

The musical score for 'THE GOAT FAMILY' is written in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line has three parts: Tenor (T.), Contralto (C.), and Tenor (T.). The piano accompaniment is written for a grand piano with treble and bass staves. The tempo is marked 'Moderato'. The lyrics are: 'Old Fa-ther Bil-ly Goat says "Baa! Baa! Baa! Baa!" Old Moth-er Nan-ny Goat says "Baa! Baa! Baa! Baa!" Dear lit-tle Kid-die Goat says "Baa! Baa! Baa! Baa!"'. The score consists of two systems of music.

BLACK-SHEEP, MOOLY-COW AND CLUCK-HEN

MOTHER GOOSE (altered)

Allegro moderato

T. C.

1. Baa! Baa! Black Sheep, have you any wool? Yes, sir, yes, sir, three bags full, baa! baa! baa!
 2. Moo! Cow, have you an-y milk to-day? Quarts and quarts to give a-way. moo! moo! moo!
 3. Cluck! Hen, have you an-y eggs, now say? Fresh ones in my nest of hay; cluck! cluck! cluck!

The musical score for 'BLACK-SHEEP, MOOLY-COW AND CLUCK-HEN' is written in 4/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The vocal line has two parts: Tenor (T.) and Contralto (C.). The piano accompaniment is written for a grand piano with treble and bass staves. The tempo is marked 'Allegro moderato'. The lyrics are: '1. Baa! Baa! Black Sheep, have you any wool? Yes, sir, yes, sir, three bags full, baa! baa! baa! 2. Moo! Cow, have you an-y milk to-day? Quarts and quarts to give a-way. moo! moo! moo! 3. Cluck! Hen, have you an-y eggs, now say? Fresh ones in my nest of hay; cluck! cluck! cluck!'. The score consists of two systems of music.

CLOCK AND WATCH

MARY SLADE

Moderato

T.

C.

What does the clock in the hall say? Tick, tick, tick, tick.

The first system of the musical score for 'Clock and Watch'. It features a vocal line (T.) and a piano accompaniment (C.). The vocal line is in G major, 4/4 time, and the piano accompaniment is in G major, 4/4 time. The lyrics are 'What does the clock in the hall say? Tick, tick, tick, tick.' The piano accompaniment consists of a simple harmonic accompaniment with a bass line and a treble line.

T.

C.

T.

What does the clock on the wall say? Tick, tick, tick, tick, tick, tick, tick, tick. What do the watches

The second system of the musical score. The vocal line (T.) continues with the lyrics 'What does the clock on the wall say? Tick, tick, tick, tick, tick, tick, tick, tick. What do the watches'. The piano accompaniment (C.) continues with a similar harmonic pattern.

all say? Tick - a tick - a tick - a tick - a, Tick - a tick - a tick - a tick - a.

The third system of the musical score. The vocal line (T.) continues with the lyrics 'all say? Tick - a tick - a tick - a tick - a, Tick - a tick - a tick - a tick - a.' The piano accompaniment (C.) continues with a similar harmonic pattern, ending with a double bar line.

WILLY BOY, WILLY BOY, WHERE ARE YOU GOING?

Old Rhyme

T.

C.

Wil - ly boy, Wil - ly boy, where are you go - ing? Off to the

mead - ow to make the hay, Wil - ly boy, Wil - ly boy,

May I go with you? Yes, come and help me all the day.

NORTH AND SOUTH, EAST AND WEST

AGNES GRAY

Allegro moderato

T.

C.

1. Which is the way the bun - ni - kin ran? Off to the North the
 2. Which is the way the wood - peck - er flew? Off to the South the
 3. Which is the way the ka - ty - did hopped? Off to the East the
 4. Which is the way the sil - ver fish swam? Off to the West the

T.

C.

bun - ni - kin ran. Fol - low him, *you!* Fol - low him, do!
 wood - peck - er flew. Fol - low him, *you!* Fol - low him, do!
 ka - ty - did hopped. Fol - low him, *you!* Fol - low him, do!
 sil - ver fish swam. Fol - low him, *you!* Fol - low him, do!

ALL

Fol - low him, fol - low him, fol - low him, fol - low him.

SWEET DAFFODIL

AGNES GRAY
Andantino
T.

Aren't you a - fraid, sweet Daf - fo - dil, of snow and chill - ing storm?

C.

No! I've a bulb that gives me food; Earth keeps my root - lets warm.

CO' BOSS!

Moderato

Co' Boss! Co' Boss! Co' Boss! Co' Boss! Co' Boss! Co' Boss!

WHERE IS THE CHURCH?

Old Rhyme
Allegretto

T.

C.

T.

C.

Where is the church? Here is the church. Where is the stee - ple? Here is the stee - ple.

T.

C.

T.

C.

Where is the door? Here is the door. Show me the peo - ple; Here are the peo - ple.

T.

C.

ALL

Where is the bell? Up in the stee - ple; Ding a dong, ding! Ding a dong ding!

MISTRESS MARY

MOTHER GOOSE
Moderato
T.

Mis-tress Ma - ry, Quite con - tra - ry, How does your gar - den grow?

With cock - le shells and lit - tle bells, And fair maids all in a row.

WHO'LL GO A-BATHING?

MARY SLADE
Moderato

T. The gen - tle waves come roll - ing in; Who'll go a - bath - ing?

C. Our suits are dry: We'll bring them in; We'll go a - bath - ing!

DANCING WITH THE LEAVES

Allegretto

T.

O come where the leaves are danc - ing, O come on the au - tumn

The musical score for the Tenor (T.) part of 'Dancing with the Leaves' is written in 2/4 time with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with lyrics 'O come where the leaves are danc - ing, O come on the au - tumn'.

C.

day. We'll come where the leaves are danc - ing And skip where the red leaves play.

The musical score for the Cello (C.) part of 'Dancing with the Leaves' is written in 2/4 time with a key signature of one sharp (F#). The accompaniment features a steady eighth-note bass line and chords, with lyrics 'day. We'll come where the leaves are danc - ing And skip where the red leaves play.'

GIDDY, GOODY GANDER

MOTHER GOOSE

Allegretto

T.

C.

Giddy Goody Gander, Whither do you wander? Up stairs, down stairs, In my Lady's cham-ber.

The musical score for the Tenor (T.) part of 'Giddy, Goody Gander' is written in 2/4 time with a key signature of two sharps (F# and C#). The melody is a lively eighth-note tune, with lyrics 'Giddy Goody Gander, Whither do you wander? Up stairs, down stairs, In my Lady's cham-ber.'



F. LILEY-YOUNG



LITTLE BETTY BLUE

MOTHER GOOSE

Moderato

T.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 2/4. The lyrics are: "Lit - tle Bet - ty Blue Lost her hol - i - day shoe; Now". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The melody is simple and rhythmic, with the vocal line following the piano's lead.

Lit - tle Bet - ty Blue Lost her hol - i - day shoe; Now

Second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "what can lit - tle Bet - ty do? Give her an - oth - er Just". The tempo marking "C." (Crescendo) is placed above the vocal line. The piano accompaniment provides harmonic support with chords and single notes.

C.
what can lit - tle Bet - ty do? Give her an - oth - er Just

Third system of the musical score. It concludes the piece. The lyrics are: "like the oth - er, And then she can go in two. . . .". The vocal line ends with a final note and a double bar line. The piano accompaniment also concludes with a final chord and a double bar line.

like the oth - er, And then she can go in two. . . .

NEWS OF THE DAY

MOTHER GOOSE

Moderato

T.

Tell me, good Neigh-bor, I pray, . . What's the news of the day? . .

C.

They say the bal - loon's gone up to the moon.

WHOSE LITTLE DOG ART THOU?

FIRST CHILD

SECOND CHILD

Bow! wow! wow! Whose lit-tle dog art thou? Lit-tle Tom Tin-ker's dog; Bow! wow! wow!

RHYTHMIC GAMES

HIPPETY HOP TO THE BARBER SHOP

MOTHER GOOSE

Allegro moderato

The musical score for 'Hippety Hop to the Barber Shop' is written in 6/8 time with a key signature of two flats (Bb and Eb). It consists of two systems of music. Each system has a vocal line on a single treble staff and a piano accompaniment on grand staves (treble and bass). The lyrics are: 'Hip-pe - ty - hop to the bar - ber's shop To buy a stick of can dy;—' and 'One for you, One for me, One for Sis - ter San - dy.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Hip-pe - ty - hop to the bar - ber's shop To buy a stick of can dy;—

One for you, One for me, One for Sis - ter San - dy.

PEASE PORRIDGE

MOTHER GOOSE

With accent

The musical score for 'Pease Porridge' is written in 2/4 time with a key signature of two sharps (F# and C#). It consists of two systems of music. Each system has a vocal line on a single treble staff and a piano accompaniment on grand staves (treble and bass). The lyrics are: 'Pease por-ridge hot, Pease por-ridge cold, Pease por-ridge in the pot, Nine days old. Some like it hot, Some like it cold, Some like it in the pot, Nine days old.' The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Pease por-ridge hot, Pease por-ridge cold, Pease por-ridge in the pot, Nine days old.
Some like it hot, Some like it cold, Some like it in the pot, Nine days old.

I SAW A LITTLE BIRD GO HOP

MOTHER GOOSE

Allegro moderato

The musical score for 'I Saw a Little Bird Go Hop' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Allegro moderato'. The lyrics are: 'I saw a lit - tle bird go hop, hop, hop, And I said "Lit - tle bird, will you stop, stop, stop?"' The piano accompaniment consists of chords and single notes, with some passages marked with a crescendo or decrescendo hairpin.

I saw a lit - tle bird go hop, hop, hop, And I said "Lit - tle bird, will you stop, stop, stop?"

RING A-ROUND A ROSY

J. A.

Gaily

The musical score for 'Ring a-round a Rosy' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one sharp (F-sharp) and the time signature is 4/4. The tempo is marked 'Gaily'. The lyrics are: '1. A ring a - round a ro - sy, The pink and pret - ty po - sy, A 2. And first you'll see us skip - ping, And then you'll see us trip - ping; A'. The piano accompaniment consists of chords and single notes, with some passages marked with a crescendo or decrescendo hairpin.

1. A ring a - round a ro - sy, The pink and pret - ty po - sy, A
2. And first you'll see us skip - ping, And then you'll see us trip - ping; A

RING A-ROUND A ROSY

ring a - round a ro - sy We'll make to - day.
ring a - round a ro - sy So bright and gay.

TRUMPET AND DRUM

Allegro moderato

You take the trum - pet and I'll take the drum, Pom! Pom! Pom!
You take the trum - pet and I'll take the drum, Drum! Drum! Drum!

p Pom, pom, pom, pom, pom, pom! *f* Drrrrr um bum bum bum bum bum!

THE WAY TO LONDON TOWN

MOTHER GOOSE
Allegro

See - saw, Up, down, Which is the way to Lon - don town?

One foot up, One foot down, This is the way to Lon - don town.

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The first system contains the first line of the song, and the second system contains the second line. The piano accompaniment is written in a grand staff with treble and bass clefs.

WORKING IN THE GARDEN

L. H.
Allegro moderato

FOLK SONG

1. Now we dig our gar - den, gar - den, gar - den,
2. Now we rake our gar - den, gar - den, gar - den,
3. Now we plant our gar - den, gar - den, gar - den,
4. Now we hoe our gar - den, gar - den, gar - den,

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The first system contains the first line of the song, and the second system contains the second line. The piano accompaniment is written in a grand staff with treble and bass clefs.

WORKING IN THE GARDEN

Now we dig our gar - den in the ear - ly spring.
 Now we rake our gar - den in the ear - ly spring.
 Now we plant our gar - den in the ear - ly spring.
 Now we hoe our gar - den in the ear - ly spring.

The musical score for 'Working in the Garden' is written for voice and piano. The voice part is in a single melodic line with lyrics. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piece concludes with a double bar line.

TO MARKET

MOTHER GOOSE

Allegro

1. To mar - ket, to mar - ket, to buy a fat pig;
 2. To mar - ket, to mar - ket, to buy a fat hog;

Home a - gain, home a - gain jig - ge - ty jig.
 Home a - gain, home a - gain jig - ge - ty jog.

The musical score for 'To Market' is written for voice and piano. The voice part includes two verses of lyrics. The piano accompaniment features a right-hand melody and a left-hand bass line. The key signature has two flats (Bb and Eb), and the time signature is 6/8. The piece concludes with a double bar line.

RING AROUND A ROSY

Allegretto

Ring a-round a ro - sy, Poek - et full of po - sy.

Nan and Phil, Kate and Will, Ring a-round a ro - - sy.

The musical score for 'Ring Around a Rosy' is written in 2/4 time with a key signature of two flats (Bb and Eb). It consists of two systems. The first system has a vocal melody on a single staff and a piano accompaniment on grand staves. The second system continues the melody and accompaniment, ending with a double bar line. The lyrics are: 'Ring a-round a ro - sy, Poek - et full of po - sy.' and 'Nan and Phil, Kate and Will, Ring a-round a ro - - sy.'

SHOE THE HORSE, SHOE THE MARE

MOTHER GOOSE

Moderato

Shoe the horse, Shoe the mare, But let the lit - tle colt go bare.
Har - ness horse, Har - ness mare, But let the lit - tle colt go bare.

The musical score for 'Shoe the Horse, Shoe the Mare' is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems. The first system has a vocal melody on a single staff and a piano accompaniment on grand staves. The second system continues the melody and accompaniment, ending with a double bar line. The lyrics are: 'Shoe the horse, Shoe the mare, But let the lit - tle colt go bare.' and 'Har - ness horse, Har - ness mare, But let the lit - tle colt go bare.'

HANDY SPANDY, JACK-A-DANDY

MOTHER GOOSE

Moderato

Handy Spandy, Jack - a - Dan - dy Loves plum-cake and su - gar can - dy;
Bought it at the can - dy-shop; Home he brought it, hop, hop, hop.

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

JACK, BE NIMBLE

Allegro moderato

Jack, be nim - ble, Jack, be quick. Jack jump o - ver the can - dle stick.

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro moderato'. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system also has a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

SKIPPING SONG*

Allegro

The first system of the musical score for 'Skipping Song'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major, 6/8 time, and begins with the lyrics 'Hip - pe - ty-skip and a-way we go, Four lit - tle skip - pers all in a row.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

The second system of the musical score for 'Skipping Song'. The vocal line continues with the lyrics 'First we will skip to Lon - don town, O - ver the hill, now up, now down.' The piano accompaniment continues with the same rhythmic pattern, ending with a double bar line.

*The accompaniment may be repeated if a longer skip is required.

OVER THE HILLS TO BOSTON

Allegro

T.

C.

The musical score for 'Over the Hills to Boston'. It includes two vocal parts, Tenor (T.) and Contralto (C.), and a piano accompaniment. The score is in G major, 6/8 time. The lyrics for the Tenor part are: '1. Our po - ny's gal - lop - ing o - ver the hills, O - ver the hills to Bos - ton. 2. He leaps o'er brooks and he leaps o'er rills, Rills on the way to Bos - ton.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand, with some chords in the left hand.

DANCING SONG

Nursery Rhyme

Allegro

mf

Bob-by and Jim and Will, . Sal - ly and Kate and Bill,

p *mf*

Off they skip to the mu - sic's sound, Danc - ing, danc - ing round and round.

f *p*

Bob-by and Jim and Will, Sal - ly and Kate and Bill. . .

REST

AGNES GRAY
Andante

p

We'll all lie down and rest a-while, In dark - ness, in dark - ness; We'll

all lie down and rest a-while, In dark - ness soft and still.

MOTION

AGNES GRAY
Allegro moderato

mf

We'll all jump up and play a-while, In sun - shine, In sun - shine; We'll

MOTION

all jump up and play a-while, And frolic with a will.

The musical score for 'MOTION' is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: 'all jump up and play a-while, And frolic with a will.' The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The melody is simple and rhythmic, with a final double bar line.

HOP! LITTLE RABBIT

T. A.

Moderato

'Folk Song

1. Hop! lit - tle rab - bit, hop! hop! hop! Hop thro' the clo - ver, hop! then stop.
2. Hop thro' the fields in sun and rain, Eat - ing your fill, then home a - gain.

The musical score for 'HOP! LITTLE RABBIT' is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The time signature is 4/4. The lyrics are: '1. Hop! lit - tle rab - bit, hop! hop! hop! Hop thro' the clo - ver, hop! then stop. 2. Hop thro' the fields in sun and rain, Eat - ing your fill, then home a - gain.' The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The melody is simple and rhythmic, with a final double bar line.

KANGAROO BROWN

T. A.

Jump! Jump! Kan - ga - roo brown, Jump! Jump! Off to the town.
Jump! Jump! Up - hill and down, Jump! Jump! Kan - ga - roo brown.

The musical score for 'KANGAROO BROWN' is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'T. A.'. The time signature is 6/8. The lyrics are: 'Jump! Jump! Kan - ga - roo brown, Jump! Jump! Off to the town. Jump! Jump! Up - hill and down, Jump! Jump! Kan - ga - roo brown.' The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The melody is simple and rhythmic, with a final double bar line.

GOING TO MARKET

MOTHER GOOSE

Allegretto

The first system of the musical score is written in 2/4 time with a key signature of one sharp (F#). It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics 'To mar - ket, to mar - ket, to buy a pen - ny bun. Home a - gain,' are placed below the vocal staff. The piano part consists of a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

To mar - ket, to mar - ket, to buy a pen - ny bun. Home a - gain,

The second system continues the melody and accompaniment. The lyrics 'home a - gain, mar - ket is done.' are placed below the vocal staff. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the bass line.

home a - gain, mar - ket is done.

mf

The third system concludes the piece with a final cadence. The piano accompaniment features a dynamic marking of *f* (forte) in the bass line.

f

HEY-DIDDLE-DIDDLE! THE CAT AND THE FIDDLE

MOTHER GOOSE

Allegro

Hey did - dle - did - dle! The cat and the fid - dle, The

The first system of the musical score for 'Hey-diddle-diddle! The cat and the fiddle'. It consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 6/8, and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with the lyrics 'Hey did - dle - did - dle! The cat and the fid - dle, The'. The piano accompaniment features a rising melodic line in the right hand and a steady bass line in the left hand.

cow jumped o - ver the moon. . The lit - tle dog laughed to see such sport, And the

The second system of the musical score. The vocal line continues with the lyrics 'cow jumped o - ver the moon. . The lit - tle dog laughed to see such sport, And the'. The piano accompaniment continues with a similar rhythmic pattern, featuring a rising melodic line in the right hand and a steady bass line in the left hand.

dish ran af - ter the spoon, the spoon, And the dish ran af - ter the spoon.

The third system of the musical score, concluding the piece. The vocal line ends with the lyrics 'dish ran af - ter the spoon, the spoon, And the dish ran af - ter the spoon.' The piano accompaniment concludes with a final chord in the right hand and a steady bass line in the left hand.

LARRY'S DRUM

ALICE DEAN

With accent

1. Ba - by likes his rat - tle, Tom his su - gar - plum,
2. Ba - by shakes his rat - tle, Tom - my eats his plum,

Kit - ty likes her dol - ly, Lar - ry loves his
Kit - ty rocks her dol - ly, Lar - ry beats his

drum, d - r - r - r - um bum, Bum b - r - r - r - rum bum bum!

ON TIPTOE

Allegro

mf

On our tip - toes we run, Full of fro - ie and fun, With a

The first system of the musical score for 'On Tiptoe'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, 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SONGS

THE CRICKETS*

Quietly

1. Crick - ets chirp the whole night through, In the dark - ness,
 2. First the crick - et, then his mate Pipes his note and
 3. Like the gen - tle crick - ets small We will sing, then

FIRST SECOND FIRST SECOND FIRST SECOND FIRST SECOND
 CRICKET CRICKET CRICKET CRICKET CRICKET CRICKET CRICKET CRICKET

in the dew.
 then doth wait.
 lis - ten all.

*The refrain may be hummed or whistled.

MORNING-GLORIES

Folksong

Allegretto

High! High, High! Morn - ing glo - ries blue and white

Climb all day and sleep all night, High, high, high!

The musical score for 'Morning-Glories' is written for voice and piano. It consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with 'High! High, High!' and then 'Morn - ing glo - ries blue and white'. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The second system continues the vocal line with 'Climb all day and sleep all night, High, high, high!' and ends with a double bar line. The piano accompaniment continues with the same eighth-note pattern and ends with a double bar line.

IN THE APPLE-TREE

Allegro moderato

Here we climb, till we sit at rest At the top of the tree that we like best.

The musical score for 'In the Apple-Tree' is written for voice and piano. It consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with 'Here we climb, till we sit at rest At the top of the tree that we like best.' and ends with a double bar line. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The second system continues the vocal line with the same text and ends with a double bar line. The piano accompaniment continues with the same eighth-note pattern and ends with a double bar line.

UP IN THE MORNING

Cheerfully

1. Up in the morn - ing rise the vio - lets, Up in the
 2. Up in the morn - ing fly the rob - ins, Up in the
 3. Up in the morn - ing mists are go - ing, White lit - tle

mf

morn - ing dai - sies new, Up! Up! Up!
 morn - ing thrush - es too, Up! Up! Up!
 clouds in skies of blue, Up! Up! Up!

IN NOVEMBER

MARGARET ALLEN

Andante sostenuto

p

Gold en - rod, milk - weed pod, Leaves and ber - ries red,

p

IN NOVEMBER

p *pp*

As - ters blue, White ones too, All have gone to bed.

p *pp*

The musical score for 'IN NOVEMBER' features a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, with a melody that is simple and lyrical. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a simple bass line. Dynamics include piano (*p*) and pianissimo (*pp*).

LITTLE BROTHER POPPY

AGNES GRAY

Gaily

mf

1. Lit - tle Broth - er Pop - py, . sleep - ing in the ground,
2. Off he throws his night - cap for wind to bear a - way,

mf

Wakes when the rain comes and looks . all a - round.
Shakes out his yel - low flag and bids the sun good day.

The musical score for 'LITTLE BROTHER POPPY' is in G major, 2/4 time. It features a vocal line and a piano accompaniment. The vocal line has a catchy, bouncy melody. The piano accompaniment is simple, with a right hand playing chords and a left hand playing a steady bass line. Dynamics include mezzo-forte (*mf*).

UP AND DOWN

T. A.

Moderato

Climb - ing up the hill, Lit - tle birch - trees go;

Run - ning down the hill, Lit - tle brook - lets flow.

mf

mf

WINTER SLEEP

MARGARET ALLEN

Andante

Soft and light, the blan - ket white That cov - ers up the flow'rs.

p

f

WINTER SLEEP

p

Warm and deep their qui - et sleep, Thro' all the win - ter hours.

p

This musical score for 'Winter Sleep' is in G major (one sharp) and 4/4 time. It features a vocal melody and piano accompaniment. The piano part consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand. The tempo and dynamics are marked 'p' (piano).

SPARROWS

MARY VANCE

Allegro moderato

mf

Ear - ly ev-'ry morn-ing, peep, peep, peep, Ear - ly ev-'ry eve-ning, peep, peep, peep.

mf

This musical score for 'Sparrows' is in B-flat major (two flats) and 4/4 time. It features a vocal melody and piano accompaniment. The piano part consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand. The tempo and dynamics are marked 'mf' (mezzo-forte).

cresc.

We can hear the sparrows gray, To their little children say, Peep, peep, peep, peep, peep, peep.

cresc.

This musical score for 'Sparrows' is in B-flat major (two flats) and 4/4 time. It features a vocal melody and piano accompaniment. The piano part consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand. The tempo and dynamics are marked 'cresc.' (crescendo).

SPRING RAIN

CECIL SPAULDING
Andantino

1. The earth was brown, the earth was bare, And not a leaf, or
 2. The tu - lip raised her yel - low cup, The cro - cus flow'rs they
 3. The vio - let o - pened wide her eyes, A - nem - o - nies made
 4. The fruit - trees bloomed in pink and white, The li - lac flow - ered

mf Allegro *f*

flow'r was there, When down came the rain, pat - ter - ing, pour - ing, Down came the rain,
 hur - ried up, When down came the rain, pat - ter - ing, pour - ing, Down came the rain,
 haste to rise, When down came the rain, pat - ter - ing, pour - ing, Down came the rain,
 in the night, When down came the rain, pat - ter - ing, pour - ing, Down came the rain,

f *ff*

splash - ing and roar - ing, Down came the rain!

THE GOLDFINCH

AGNES BLAKE
Andantino

The gold - finch feeds on the this - tle - seeds, In his coat of yel - low

gay, . Then he flies a - way with his chil - dren gray, Far . a - way.

I WOULD LIKE A FIDDLE

Folksong

Gaily

1. I would like a fid - dle, fid - dle, did - dle, Just a lit - tle fid - dle, bright and new.
2. Then I'd learn to fid - dle, fid - dle, did - dle, Just a lit - tle tune, or may - be, two.

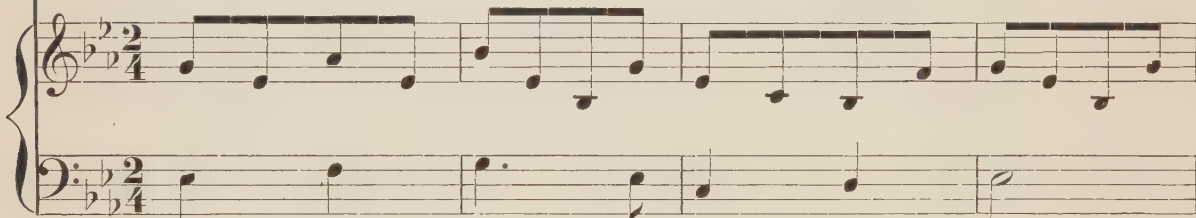
HOW THEY GO TO SLEEP

Anon.

Andantino



1. Some things go to sleep in such a fun - ny way!
2. Chick - ens do the same a - stand - ing on their perch;
3. Kit - tens curl up close in such a fuz - zy ball;



Lit - tle birds stand on one leg and tuck their heads a - way.
 Lit - tle mice lie soft and still as if they were in church.
 Hors - es hang their sleep - y heads all qui - et in their stall.

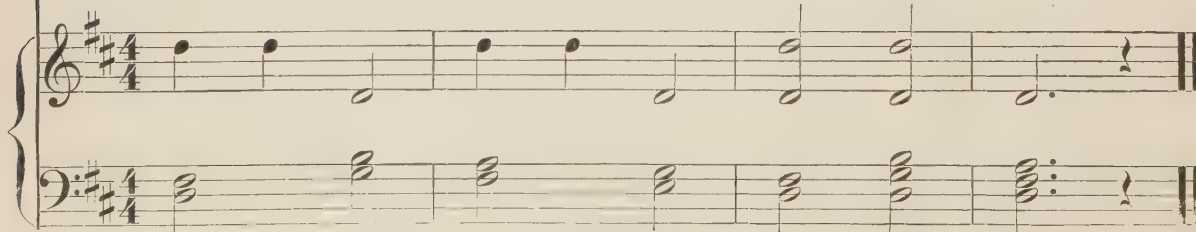


ALL JUMP DOWN

Moderato



All jump down! All jump down! All jump down!



THE WHITE-THROAT

MARGARET ALLEN

Allegretto mp

1. In spring-time I have of - ten heard The whis - tle of a wan-d'ring bird ;
 2. In gar - den green he rests a while, Then northward flies for man-y a mile.
 3. O lit - tle White-Throat Sparrow dear, I wish you'd stay the whole long year.

The musical score for 'The White-Throat' is in 2/4 time with a key signature of two flats (Bb and Eb). It features a single melodic line for the voice and a piano accompaniment. The piano part consists of chords and moving lines in both the right and left hands. The tempo is marked 'Allegretto' and the dynamic is 'mp' (mezzo-piano).

WHISTLED REFRAIN

p *dim* - *in* - *u* - *en* - *do* *pp*

The whistled refrain is in 6/8 time with a key signature of two flats. It is written for a single melodic line. The piano accompaniment is in 6/8 time and provides harmonic support. The dynamics range from piano (*p*) to pianissimo (*pp*).

It is recommended that the refrain be whistled by one child at a time, or by the teacher.

APPLES

MARY SLADE

Moderato

1. Out in the or - chard on the ground, Bas - kets of ap - ples we chil-dren have found.
 2. These are for bak - ing, these for pie ; These we are sav - ing to eat bye and bye.
 3. These are for jel - ly, sweet and good ; Thank you, kind Ap - ple-tree, thank you for food.

The musical score for 'Apples' is in 3/4 time with a key signature of two flats. It features a single melodic line for the voice and a piano accompaniment. The piano part consists of chords and moving lines in both the right and left hands. The tempo is marked 'Moderato'.

THE WINTER BIRDS

MARY BLAKE
Andantino

1. Two lit - tle birds in feath - ers gray Met in the woods on a win - ter's day,
2. What did the two lit - tle bir - dies say? Brave lit - tle hearts, they whis - tled gay,

Chick - a - dee - dee, Chick - a - dee - dee, Chick - a - dee - dee - dee dee - dee - dee.

The musical score for 'The Winter Birds' is written for voice and piano. It begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The tempo is marked 'Andantino'. The first system shows the vocal melody with two verses of lyrics. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The second system continues the melody with triplets and a final cadence. The piano accompaniment also concludes with a final chord.

GRAY SQUIRRELS, RED SQUIRRELS

L. H.
Allegro moderato

Gray squir - rels, red squir - rels, out in the park,

The musical score for 'Gray Squirrels, Red Squirrels' is written for voice and piano. It begins with a treble clef, a 3/4 time signature, and a key signature of two sharps (F# and C#). The tempo is marked 'Allegro moderato'. The first system shows the vocal melody with lyrics. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The second system continues the melody and concludes with a final cadence.

GRAY SQUIRRELS, RED SQUIRRELS

Frol - ic and scam - per from day - light till dark.

This musical score is for the song 'GRAY SQUIRRELS, RED SQUIRRELS'. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are 'Frol - ic and scam - per from day - light till dark.' The melody consists of eighth and quarter notes, while the piano accompaniment features chords and single notes.

WILD GEESE

MARGARET ALLEN

Andantino

In the sky, High, so high, Hear the voic - es cry - ing:

This is the first system of the musical score for 'WILD GEESE'. It includes a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Andantino'. The lyrics are 'In the sky, High, so high, Hear the voic - es cry - ing:'. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

In the fall, Wild - geese call As they're south - ward fly - ing.

This is the second system of the musical score for 'WILD GEESE'. It continues the vocal melody and piano accompaniment. The key signature remains one sharp (F#), and the time signature is common time (C). The lyrics are 'In the fall, Wild - geese call As they're south - ward fly - ing.' The piano accompaniment continues with chords and single notes.

ON THE EASTER MORNING

MARY BLAKE
Andantino

1. Tu - lip lifts her gold - en cup, Vio - let blue, Cro - cus, too,
2. Grass is spring - ing fresh and green, Gen - tle breeze Wakes the trees,
3. Lit - tle birds that north - ward flew Loud - ly sing, Praise their King.

Fra - grant lil - y fair looks up On the East - er morn - ing.
Li - lac ev - 'ry - where is seen On the East - er morn - ing.
Chil - dren lift your voic - es too, On the East - er morn - ing.

THANKS FOR FOOD

MARGARET ALLEN
Andante sostenuto

We were hun - gry lit - tle chil - dren; Now we all are fed,

THANKS FOR FOOD

Thanks we give for milk and por - ridge, Thanks for dai - ly bread.

The musical score for 'Thanks for Food' is written for voice and piano. The voice part is on a single staff with a treble clef, key signature of one flat (B-flat), and common time. The lyrics are: 'Thanks we give for milk and por - ridge, Thanks for dai - ly bread.' The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The piano part features chords and single notes in the right hand and single notes in the left hand, all in the same key signature and time signature.

A THANKSGIVING

MARGARET ALLEN
mf Moderato

1. Thank you, Lord, for rip - 'ning grain, Grow - ing on the sun - ny plain.
2. Thank you, Lord, for sun - shine bright, Moon and stars that shine by night;
3. Thank you, Lord, for home and friends, For our life that nev - er ends.

Thank you, Lord, for cows that give Whole - some milk on which we live.
Clothes and shel - ter, fires that warm In the win - ter's cold and storm.
Thank you, Lord, for joy and love, Best of gifts from Heav'n a - bove.

The musical score for 'A Thanksgiving' is written for voice and piano. The voice part is on a single staff with a treble clef, key signature of one flat (B-flat), and common time. The lyrics are: '1. Thank you, Lord, for rip - 'ning grain, Grow - ing on the sun - ny plain. 2. Thank you, Lord, for sun - shine bright, Moon and stars that shine by night; 3. Thank you, Lord, for home and friends, For our life that nev - er ends.' The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The piano part features chords and single notes in the right hand and single notes in the left hand, all in the same key signature and time signature. There are two systems of music, each with a repeat sign at the end.

HURRAH FOR HARVEST HOME!

LAURENCE HUTTON

Joyfully

mf

1. We've cut our wheat and we've brought it in, Hur -
 2. Po - ta - toes deep in the cel - lar lie, Hur -
 3. Now glad shall be our Thanks - giv - ing Day, Hur -

mf

rah for Har - vest Home! . . . Our gold - en grain is
 rah for Har - vest Home! . . . And yel - low pump-kins that
 rah for Har - vest Home! . . . And rich and poor shall

f

mf

in the bin, Hur - rah for Har - vest Home! . . . And
 make good pie, Hur - rah for Har - vest Home! . . . And
 all be gay, Hur - rah for Har - vest Home! . . . And



CORN WITH FINGER HIGH, POINTING TOWARDS THE SKY.—Page 53.

HURRAH FOR HARVEST HOME!

f

work was hard, but work will win; Hur - rah for Har - vest Home! . .
 ap - ples stored in at - ties high, Hur - rah for Har - vest Home! . .
 thanks we'll sing and thanks we'll say For hap - py Har - vest Home! . .

f

This musical score is for a three-part setting of 'Hurrah for Harvest Home!'. It features a vocal melody in the upper staff, a piano accompaniment in the middle staff, and a bass line in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The piece begins with a forte (*f*) dynamic. The lyrics are printed below the vocal line, with syllables aligned with the notes. The music concludes with a final double bar line.

AUGUST CORN

MARGARET ALLEN

Allegro moderato

Corn with fin - ger high Point - ing toward the sky,

mf

Says "Now thank - ful be, Food is here for thee."

mf

This musical score is for 'August Corn' by Margaret Allen. It is a three-part setting in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro moderato'. The score includes a vocal line, a piano accompaniment, and a bass line. The lyrics are: 'Corn with fin - ger high Point - ing toward the sky, Says "Now thank - ful be, Food is here for thee."' The music features dynamic markings of *mf* (mezzo-forte) and includes various musical notations such as slurs, accents, and fermatas. The piece ends with a final double bar line.

CHRISTMAS, MERRY CHRISTMAS!

MARY SLADE

Allegro

mf

1. Christ-mas, mer - ry Christ - mas! With bells that ring while chil - dren sing,
 2. Christ-mas, mer - ry Christ - mas! With books and toys for girls and boys,
 3. Christ-mas, mer - ry Christ - mas! With tur - key, pies and glad sur - prise,
 4. Christ-mas, mer - ry Christ - mas! With love for all both great and small,

mf

f

Christ - mas, mer - ry Christ - mas Is com - ing soon we know.
 Christ - mas, mer - ry Christ - mas Will come when north winds blow.
 Christ - mas, mer - ry Christ - mas, A feast where - e'er we go. .
 Christ - mas, mer - ry Christ - mas Brings joy to high and low. .

HOW WE KNOW IT'S CHRISTMAS

MARY BLAKE

With spirit

1. Hol - ly - wreaths, mis - tle - toe, Twink - ling lights
 2. Mer - ry girls, jol - ly boys, Horns and drums
 3. Pret - ty things we have made, Near the tree
 4. Ev - 'ry one kind and dear, Thoughts of love,

all a - glow Tell of hap - py Christ - - mas.
 mak - ing noise Tell of hap - py Christ - - mas.
 neat - ly laid Tell of hap - py Christ - - mas.
 words of cheer Tell of hap - py Christ - - mas.

CONSERVATION

MARGARET ALLEN

Moderato

1. I heard a story and once that said A
 2. We'll eat our bread and save the crumbs Till

The first system of the musical score is in 2/4 time with a key signature of one sharp (F#). It features a vocal melody line and a piano accompaniment consisting of a treble and bass clef. The lyrics are: "1. I heard a story and once that said A / 2. We'll eat our bread and save the crumbs Till".

naugh - ty girl once walked on bread, And she had heard, I'm
 Neigh - bor Spar - row chirp - ing comes; For lit - tle chil - dren

The second system continues the melody and accompaniment. The lyrics are: "naugh - ty girl once walked on bread, And she had heard, I'm / Neigh - bor Spar - row chirp - ing comes; For lit - tle chil - dren".

poco rit.
 ve - ry sure, Of hun - gry birds and chil - dren poor.
 when they're good Will nev - er, nev - er waste their food.

poco rit.

The third system concludes the piece with a *poco rit.* (ritardando) marking. The lyrics are: "ve - ry sure, Of hun - gry birds and chil - dren poor. / when they're good Will nev - er, nev - er waste their food." The system ends with a double bar line.

OUR FLAG

MARGARET ALLEN
In March style

mf

1. We love our na - tive coun - try's flag, The
 2. We love our na - tive coun - try's flag, The
 3. We love our na - tive coun - try's flag, The

mf

red, the white and blue; We love its star - ry
 blue, the white and red; It tells us of the
 blue, the red and white; And ev - 'ry child who's

clus - ter bright, Its col - ors strong and true.
 sol - diers brave Who for their coun - try bled.
 pure and good Helps keep our ban - ner bright.

GREETINGS MORNING IS COME

MARY SLADE
Allegretto

Morn - ing is come with gold - en light, Mak - ing the world all

new and bright: Good morn - ing! Good morn - ing! Good morn - ing!

GOOD MORNING, LITTLE CHILDREN*

1. Good morn - ing, lit - tle chil - dren; . how do you do?
2. I'm ve - ry well I thank you; And how are . . you?

* Or "Good afternoon, dear children."

GOOD MORNING !

MARY SLADE

Allegretto.

Good morn - - ing! Good morn - - ing! For
this is an - oth - er morn - ing; Good morn - - - ing!

The musical score for 'Good Morning!' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Allegretto.' The lyrics are: 'Good morn - - ing! Good morn - - ing! For this is an - oth - er morn - ing; Good morn - - - ing!'. The piano part includes arpeggiated chords and moving lines in both hands.

HOW DO YOU DO?

Allegro moderato

TEACHER, THEN CHILDREN

How do you do, and how do you do? And how do you do a - gain?

The musical score for 'How Do You Do?' is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Allegro moderato'. The lyrics are: 'How do you do, and how do you do? And how do you do a - gain?'. The piano part includes arpeggiated chords and moving lines in both hands.

ON A DARK MORNING

MARY SLADE

Allegretto

Though it's a ver - y cloud - y day, Here in our room it's
bright and gay; Good - morn - ing! Good - morn - ing!

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegretto'. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment, ending with a double bar line.

GOOD AFTERNOON!

Moderato

T. Good af - ter - noon! Good af - ter - noon to chil - dren dear!
C. Good af - ter - noon! Good af - ter - noon! a - gain we're here!

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Moderato'. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment, ending with a double bar line.

THE SCISSORS-GRINDER

Rather Slowly

First system of the musical score for 'The Scissors-Grinder'. It features a vocal line in 4/4 time with a key signature of one flat (Bb). The melody consists of quarter notes with accents, starting on G4 and descending to F3. The lyrics are 'Ting, ting, ting, ting, Ting, ting, ting, ting,'. The piano accompaniment includes a right-hand part with quarter notes and a left-hand part with whole notes.

Second system of the musical score for 'The Scissors-Grinder'. The vocal line continues with the same melody and lyrics: 'Ting, ting, ting, ting, Ting, ting, ting, ting.' The piano accompaniment continues with quarter notes in the right hand and whole notes in the left hand.

THE BALLOON MAN

T. A.

Musical score for 'The Balloon Man' (T. A.). The tempo is marked 'T. A.' (Tanto Allegro). The key signature is one flat (Bb) and the time signature is 6/8. The vocal line consists of eighth notes with the lyrics 'Too, Too, Too too too too too too,'. The piano accompaniment features a right-hand part with eighth notes and a left-hand part with eighth notes.

THE BALLOON MAN

too too too too too too, Red bal - loons, Blue bal - loons,

The first system of the musical score for 'The Balloon Man'. It consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a series of eighth notes, followed by a quarter note, and then a half note. The piano accompaniment provides a harmonic foundation with chords and single notes.

Come and buy my new bal - loons, Too Too,

The second system of the musical score. The vocal line continues with a series of eighth notes, followed by a quarter note, and then a half note. The piano accompaniment continues with chords and single notes, maintaining the harmonic structure.

Too too too too too too, too too too too too too.

The third system of the musical score, which concludes the piece. The vocal line ends with a series of eighth notes, followed by a quarter note, and then a half note. The piano accompaniment concludes with a final chord and a double bar line.



COME TO ME AND BUY MY NEW BALLOONS.—Page 62.

STREET CRIES

1

Moderato

Nice fresh fish! Nice fresh fish! Nice fresh fish! Nice fresh fish!

This musical score is for the first piece, 'Nice fresh fish!'. It is in 4/4 time and has a tempo of 'Moderato'. The melody is written in the treble clef with a key signature of two flats (B-flat and E-flat). The accompaniment is in the grand staff (treble and bass clefs). The lyrics are 'Nice fresh fish!' repeated four times.

2

Rather slowly

Ice - cream! Ice - cream! Ice - cream!

This musical score is for the second piece, 'Ice - cream!'. It is in 4/4 time and has a tempo of 'Rather slowly'. The melody is written in the treble clef with a key signature of one sharp (F-sharp). The accompaniment is in the grand staff. The lyrics are 'Ice - cream!' repeated three times.

3

Allegro moderato

Ap - pos! Ap - pos! Pie ap - pos!

This musical score is for the third piece, 'Ap - pos! Ap - pos! Pie ap - pos!'. It is in 4/4 time and has a tempo of 'Allegro moderato'. The melody is written in the treble clef with a key signature of two flats (B-flat and E-flat). The accompaniment is in the grand staff. The lyrics are 'Ap - pos! Ap - pos! Pie ap - pos!'.

4

Moderato

Brooms! Brooms! Brooms! Brooms!

This musical score is for the fourth piece, 'Brooms! Brooms! Brooms! Brooms!'. It is in 3/4 time and has a tempo of 'Moderato'. The melody is written in the treble clef with a key signature of one sharp (F-sharp). The accompaniment is in the grand staff. The lyrics are 'Brooms! Brooms! Brooms! Brooms!'.

STREET CRIES

5

Moderato

Rags! Pa - per! Rags! Pa - per! Rags! Pa - per! Rags! Pa - per!

This musical score is for a piece in 4/4 time, marked Moderato. It consists of a single melodic line for the voice and a piano accompaniment. The voice part features a simple, rhythmic melody with the lyrics 'Rags! Pa - per! Rags! Pa - per! Rags! Pa - per! Rags! Pa - per!'. The piano accompaniment is in the right hand, with a bass line in the left hand. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line with occasional rests.

6

Andante

Rags! Old Ir'n! Rags! Old Ir'n! Rags! Old Ir'n!

This musical score is for a piece in 3/4 time, marked Andante. It consists of a single melodic line for the voice and a piano accompaniment. The voice part features a simple, rhythmic melody with the lyrics 'Rags! Old Ir'n! Rags! Old Ir'n! Rags! Old Ir'n!'. The piano accompaniment is in the right hand, with a bass line in the left hand. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line with occasional rests.

7

Andante

Rags! Old Ir'n! Rags! Old Ir'n! Rags! Old Ir'n! Rags! Old Ir'n!

This musical score is for a piece in 3/4 time, marked Andante. It consists of a single melodic line for the voice and a piano accompaniment. The voice part features a simple, rhythmic melody with the lyrics 'Rags! Old Ir'n! Rags! Old Ir'n! Rags! Old Ir'n! Rags! Old Ir'n!'. The piano accompaniment is in the right hand, with a bass line in the left hand. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line with occasional rests.

STREET CRIES

8 *Moderato*

Andante

'Na - nos! * 'Na - nos! 'Na - nos! 'Na - nos! ba - na - nos!

This musical score is for the eighth exercise, 'Na-nos!'. It is divided into two parts: 'Moderato' and 'Andante'. The 'Moderato' section is in C major, 2/4 time, and consists of four measures. The 'Andante' section is in C minor, 2/4 time, and consists of four measures. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Na - nos! * 'Na - nos! 'Na - nos! 'Na - nos! ba - na - nos!'. The asterisk indicates a note that is not in the original score.

9 *Allegro moderato*

'Ta - toes! 'Ta - toes! Po - ta - toes!

This musical score is for the ninth exercise, 'Ta-toes!'. It is in C minor, 4/4 time, and consists of four measures. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: 'Ta - toes! 'Ta - toes! Po - ta - toes!'. The first two measures are marked with a 'p' (piano) dynamic.

10 *Moderato*

Oys - ta† - buy - ah! But - ta' - beans‡ buy - ah!
Crabs . . buy - ah!
Ok - ra buy - ah!

This musical score is for the tenth exercise, 'Oys-ta-buy' and 'But-ta-beans'. It is in C major, 4/4 time, and consists of four measures. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: Oys - ta† - buy - ah! But - ta' - beans‡ buy - ah! Crabs . . buy - ah! Ok - ra buy - ah!. The first measure is marked with a 'p' (piano) dynamic. The second measure has a triplet of eighth notes.

* Bananas. † Oysters. ‡ Butter-beans.

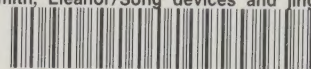
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